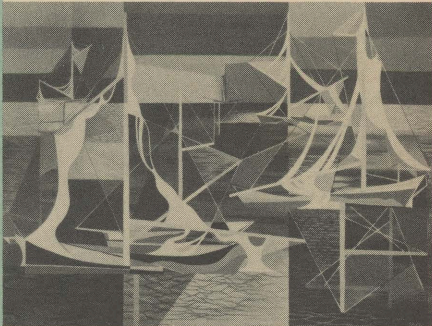
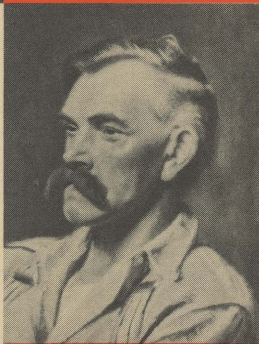


AMERICAN ART



DMFA

DALLAS MUSEUM OF FINE ARTS



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A Handbook of

AMERICAN PAINTING AND SCULPTURE

in the collection of the

DALLAS MUSEUM OF FINE ARTS

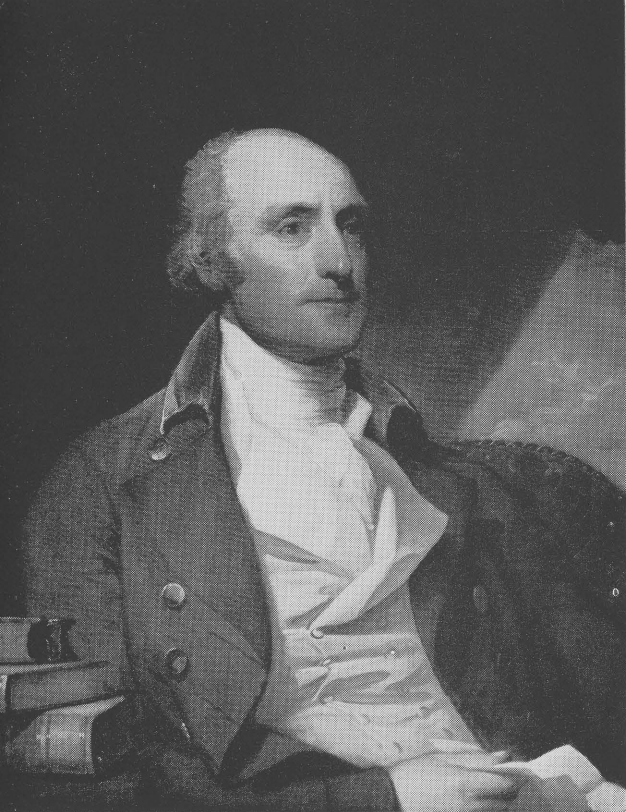
The Dallas Museum's collection of the art of our own country represents a strong interest and belief in American painting and sculpture — but it also reveals the rather "spotty" way in which most of the regional American Museums, not blessed with unlimited funds, formed their collections.

Since many regional museums were established at the turn of the century, when a sort of romantic painting was in vogue, museum collections became loaded with these gentle, picturesque paintings and sculptures. Good landscapes by Cole or Inness, and genre paintings by Mount or Johnson were well liked and fetched high prices. But in most instances the best of the colonial artists were forgotten; the vigorous work of Homer and Eakins was considered too positive and realistic, and these artists waited long years for the fame which came quickly to the expatriates Whistler and Sargent; midwestern painters such as Bingham were considered too "rough"; and the experimental young painters of 1908 and 1913 were obviously scandalous and much too dangerous to collect.

Fortunately, most museums have come to understand that all of these overlooked or underestimated schools of painting have their place in the development of American art; and even some of the romantic works of art, which lost their vogue, were reintroduced in their proper perspective.

The Dallas Museum's collection of American art has made good progress in adjusting an early and common short-sighted attitude. The museum is broad enough in its present acquisition policy to search for the work of a good limner of the Revolutionary day as well as that of a serious expressionist of 1951 — all the while realizing quite honestly that the collection must constantly re-evaluate itself.





GILBERT STUART, 1755-1828: (left) "John Ashley, Esq.," oil;
(right) "Mrs. Ashley," oil. Gift of Munger Fund 1946.

American Portrait Painting

The Museum collections include a rather good survey of American figure and portrait painting. Its scope ranges from works by the best of the early American portraitists, whether famous or less known, through some very fine middle periods of portrait production, up to examples by some leading artists painting today. Figure painting remains one of the more difficult technical feats in art and is, therefore, more limited as a creative expression; but paintings of *people* continue as unrivalled attractions in the eyes of most gallery visitors.

WILLIAM DUNLAP, 1766-1839: "Commodore Isaac Hull," oil. Gift of Newhouse Gallery 1933.

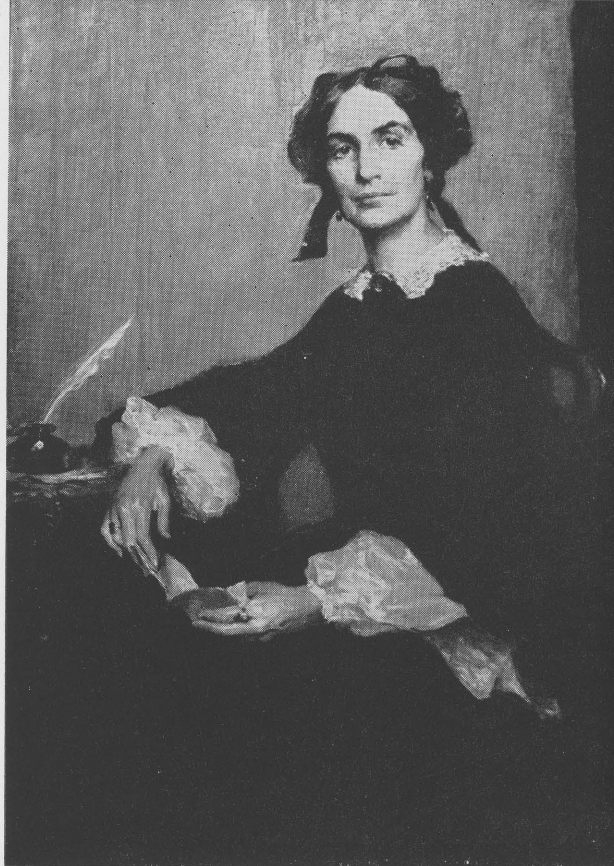


WILLIAM DUNLAP, 1766-1839: "Mrs. Isaac Hull," oil. Gift of Newhouse Gallery 1933.



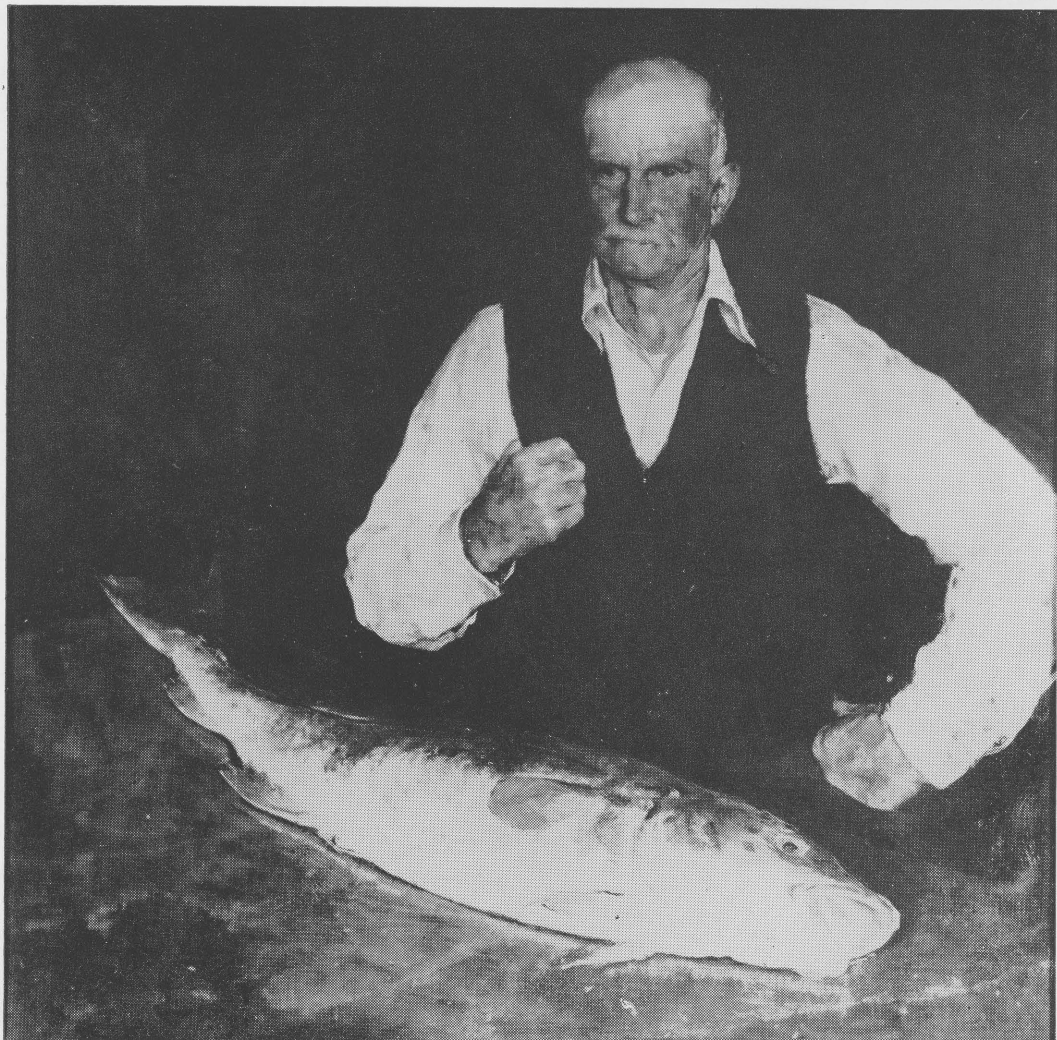


(Above) T. PINE: "Portrait of Mrs. Paris Sweazey Pfouts," oil. Gift of Mrs. George Pfouts 1941.



(Right) ERNEST L. IPSEN, 1869-: "Captain Taylor's Sister," oil. Gift of the Henry W. Ranger Fund 1924.

(Below) CHARLES W. HAWTHORNE, 1872-1930: "The Fish and the Man," oil. Purchased by Dallas Art Association 1948.





WILLIAM CHASE, 1849-1916:
"Dieudonne," oil. Purchased by Dal-
 las Art Association 1922.



ROBERT HENRI, 1865-1929: *"Happy Hol-
 lander,"* oil. Purchased by Dallas Art Associa-
 tion 1909.



UNKNOWN, Early American:
"Abigail Towne," oil. Purchased by
 Dallas Art Association 1950.



ALICE KENT STODDARD: *"Fisherman's
 Little Sister,"* oil. Purchased by popular sub-
 scription 1911.

The Howard Collection of American Painting

The Joel T. and Kathryn Howard pictures represent, comprehensively, that important period of American painting covered, roughly, by the last quarter of the 19th and the first years of the 20th centuries, that witnessed the full flowering of several schools of American painting and the emergence of several giants of art in America.

The landscape section begins with good examples of the painted imagery and poetry of Inness and Wyant, ranges through the colorful, simplified decorativeness of J. F. Murphy and Alden Weir to end with several canvases by Hassam, the American Impressionist, who could achieve brilliant luminosity by his use of pulsating light and color without sacrificing defined form.

Most of these landscape painters were European trained or were affected by the work of Europeans but still managed to make their own production pure American. This Americanization of European background and experience is nowhere more clearly illustrated than in the works by the portrait-figure painters who form another part of the Howard Collection. The Howard Collection, previously on loan to the Museum, was made a gift in 1951.



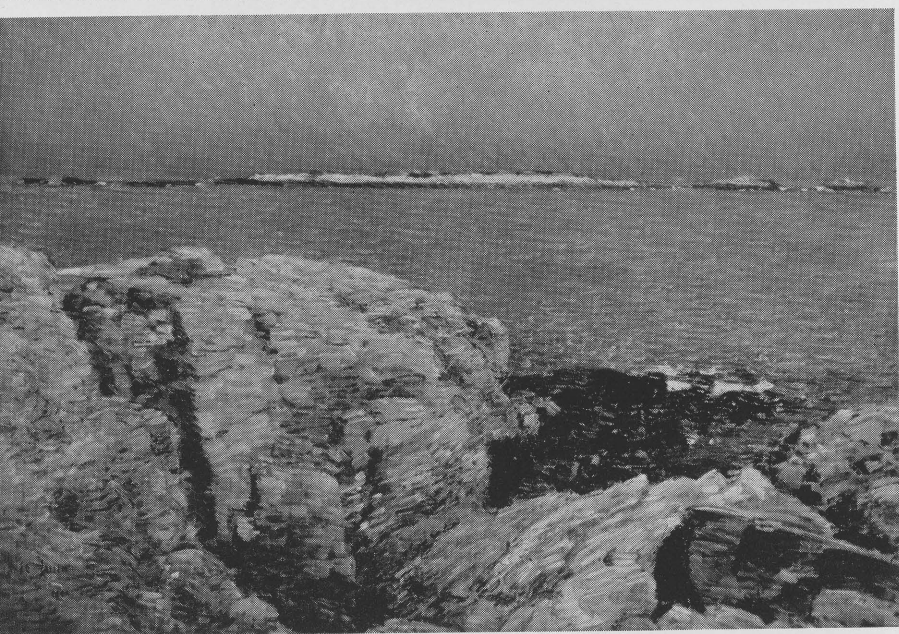
FRANK DUVECK, 1848-1919:
"Whistling Boy," oil.

GEORGE INNESS, 1825-1894: *"Montclair," oil.*





DWIGHT W. TRYON,
1849-1925: *"Twilight,"*
oil.



CHILDE HASSAM,
1859-1935: *"Duck Island."*



HORATIO WALKER,
1858-1919: *"Sheep in
Pasture,"* oil.

American Landscape Painting

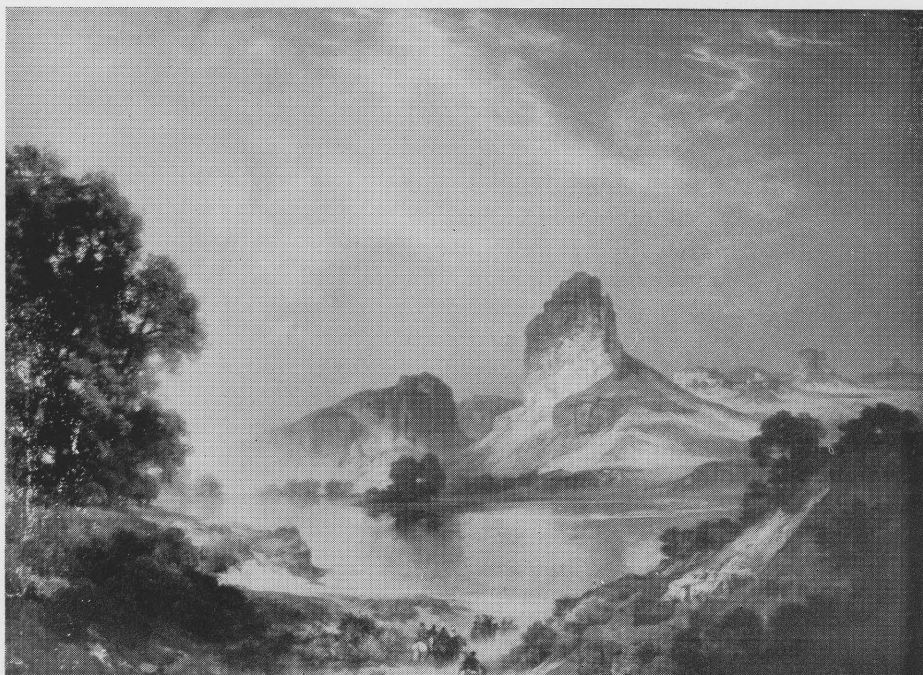
The landscape section of the Museum's collection of American paintings is a large one that includes most schools of painting from the famous Hudson River Group through the American Barbizon School down to many later, popular, individual painters of land and seascape.

Especially interesting is the Thomas Moran landscape in the Munger Collection—a good example of the work of one of the 19th century artists who helped America discover the beauty of the West.



ASHER B. DURAND, 1796-1886: *"In the Woods,"* oil. Gift of Cecil A. Keating 1931.

THOMAS MORAN, 1837-1926: *"An Indian Paradise — Greenriver, Wyoming,"* oil. Gift of Munger Fund 1950.





JOHN F. CARLSON, 1875-1945: *"Autumn Beeches,"* oil. Purchased by Dallas Art Association 1915.

COLIN CAMPBELL COOPER, -1937: *"Flat Iron Building,"* oil. Purchased by Dallas Art Association 1908.

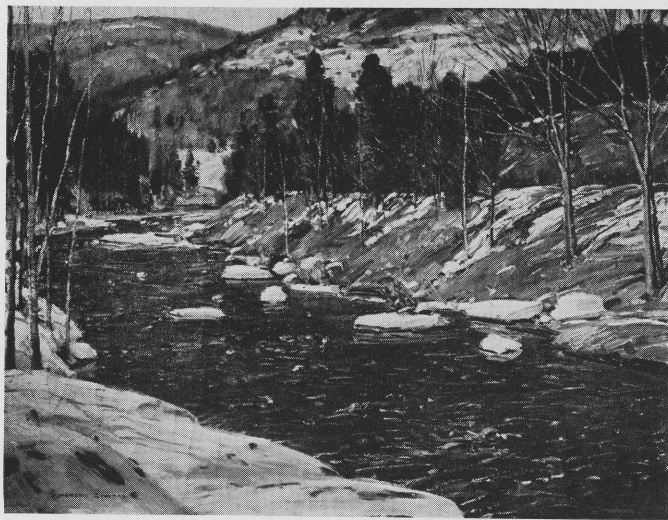
FREDERICK J. WAUGH, 1861-1940: *"Roaring Main,"* oil. Gift of State Fair of Texas 1912.



PAUL CORNOYER,
1864-1923: "Afternoon
Madison Square," oil. Purchased by Dallas Art Association 1914.



GEORGE GARDNER
SYMONS, 1863-1930:
"Through Wooded Hills,"
oil. Purchased by Dallas
Art Association 1914.



GUY C. WIGGINS,
1883-: "Fifth Avenue in
Winter," oil. Purchased by
Dallas Art Association
1912.



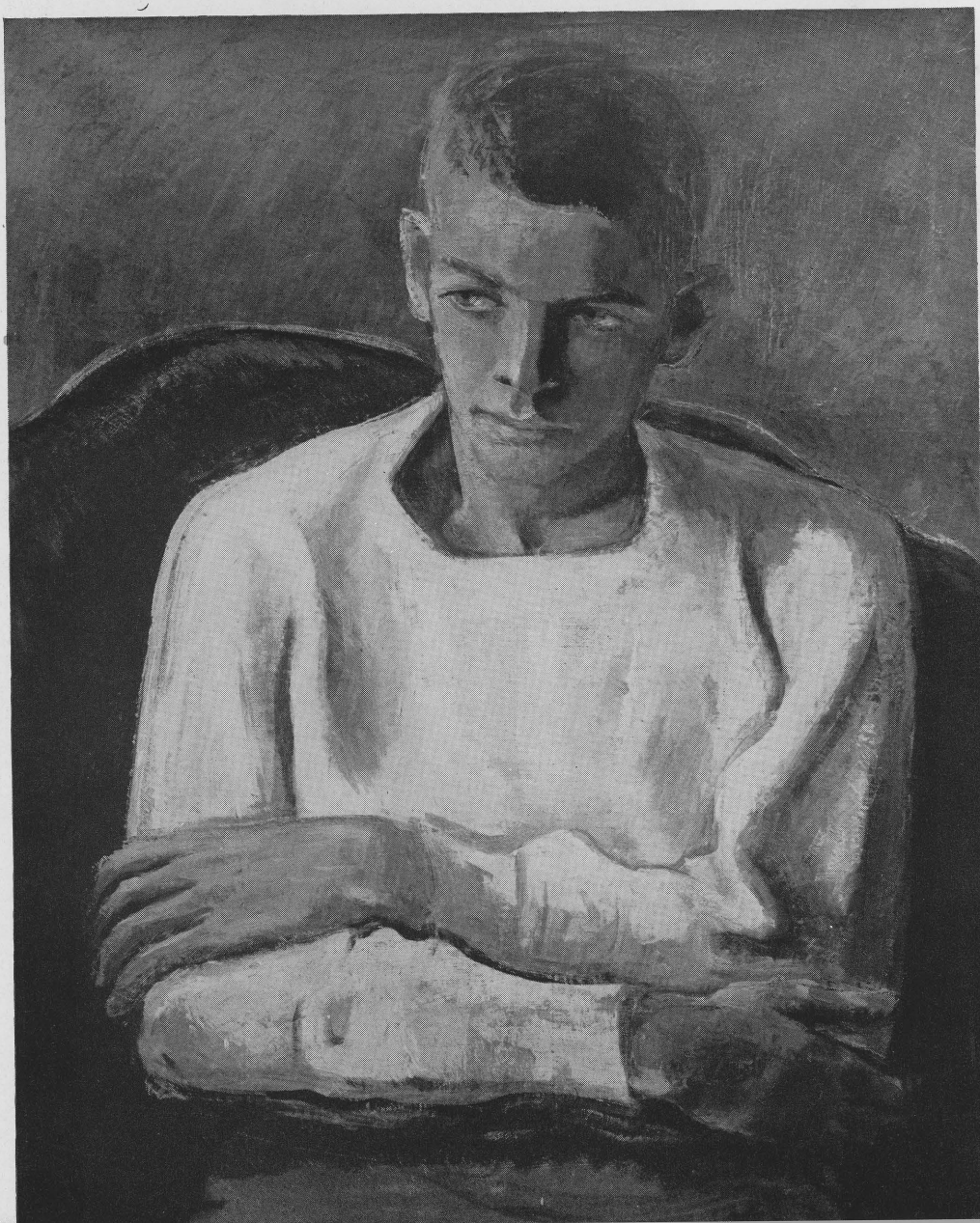
Contemporary American Painting

Most of the works of art by American painters in the Museum have been acquired during the lifetime of the artist. But this special group is different in that it serves as a ready reference to the best in American art as it is being produced.

The following pages show, in a brief but adequate way, the achievement of the past few years, what is being done this year, 1951, with some possible indication of developments to come.

As can be seen, readily, traditional painting continues to occupy many of the established painters and finds a large public among museum visitors and collectors. However, other artists prefer pursuit of newer, more personal directions and this advance guard, too, has enthusiastic support and encouragement for its experimentation. These diverse movements tend to merge so that the main-stream of National art reflects their influence. Observation of these developments makes this special collection precisely *Contemporary American*.

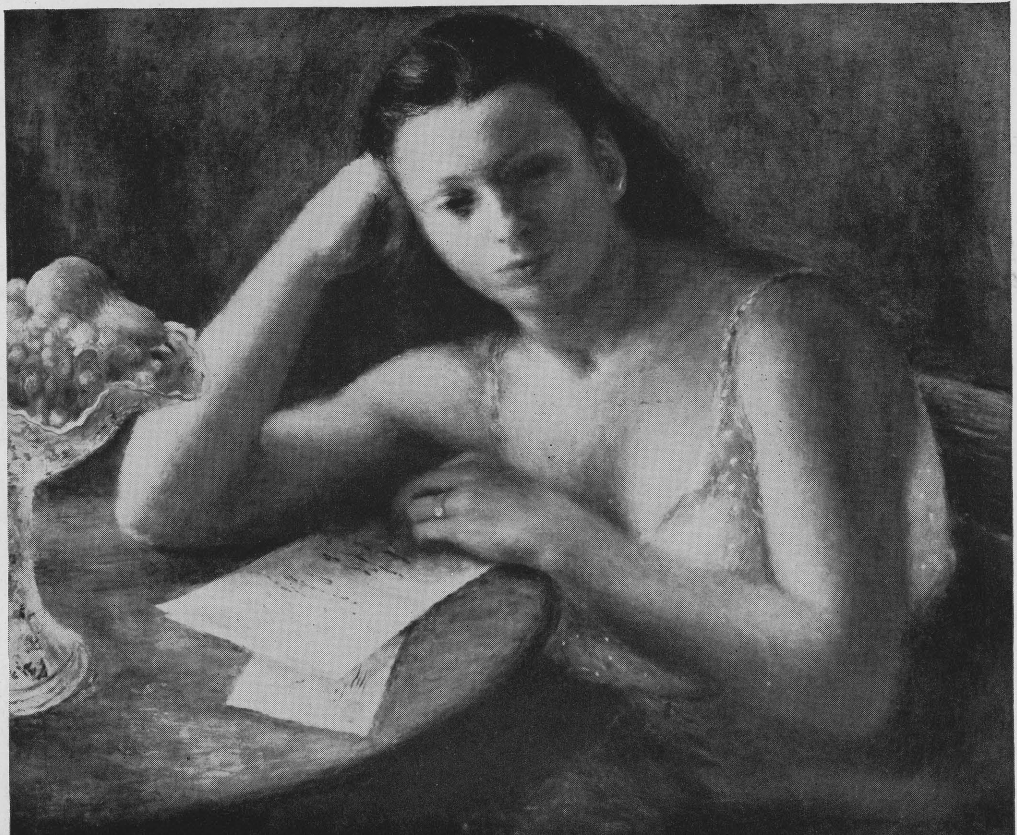
HENRY VARNUM POOR, 1888-: "Peter," oil. Purchased by Dallas Art Association 1945.





THOMAS HART BENTON, 1889-: "Prodigal Son," oil. Purchased by Dallas Art Association 1945.

GLADYS ROCKMORE DAVIS, 1901-: "The Letter," oil. Purchased by the Dallas Art Association 1945.





GUY PENE DU BOIS, 1884-: "Mr. and Mrs.," oil. Gift of Mr. and Mrs. Chester Dale 1945.

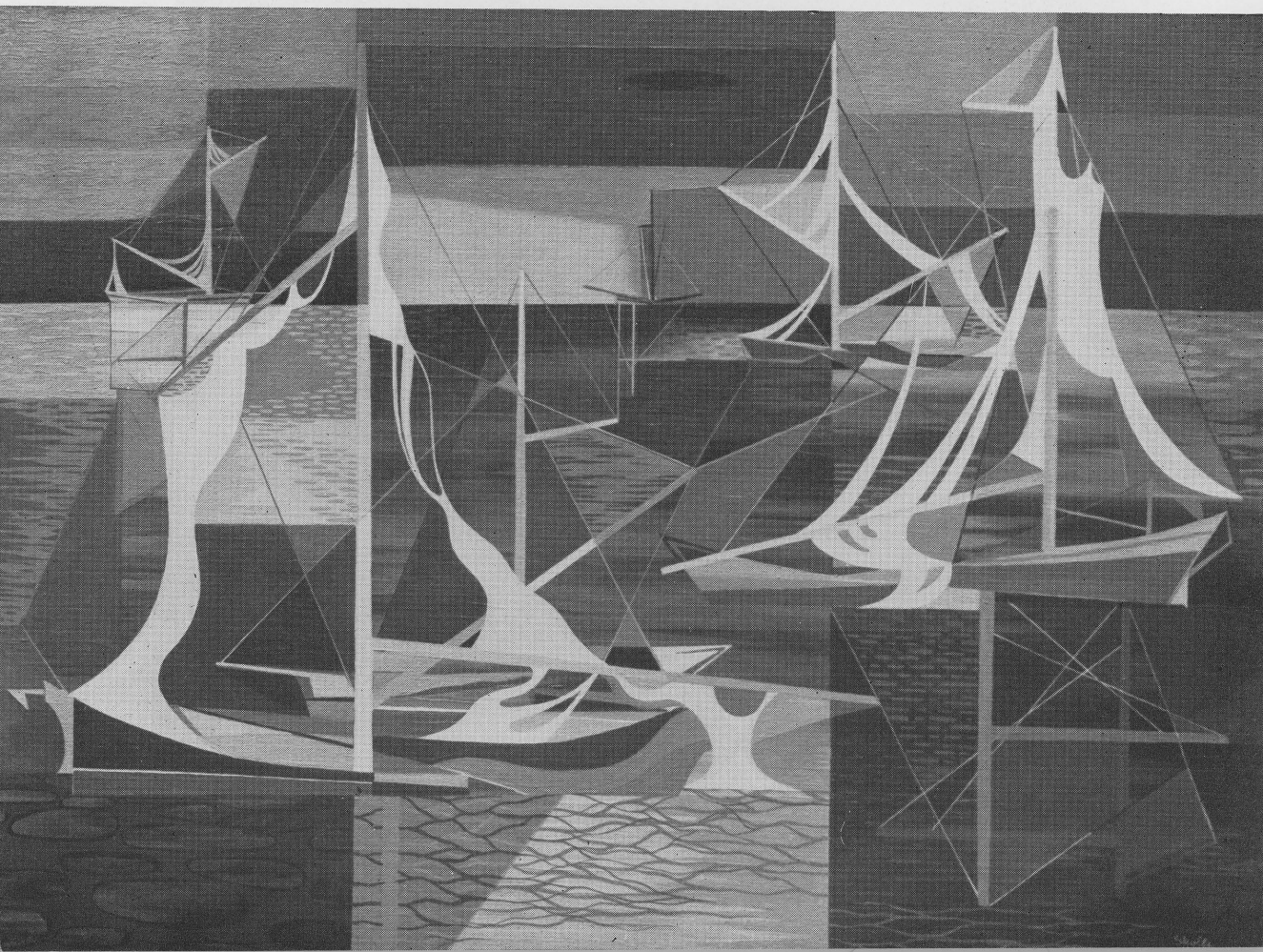


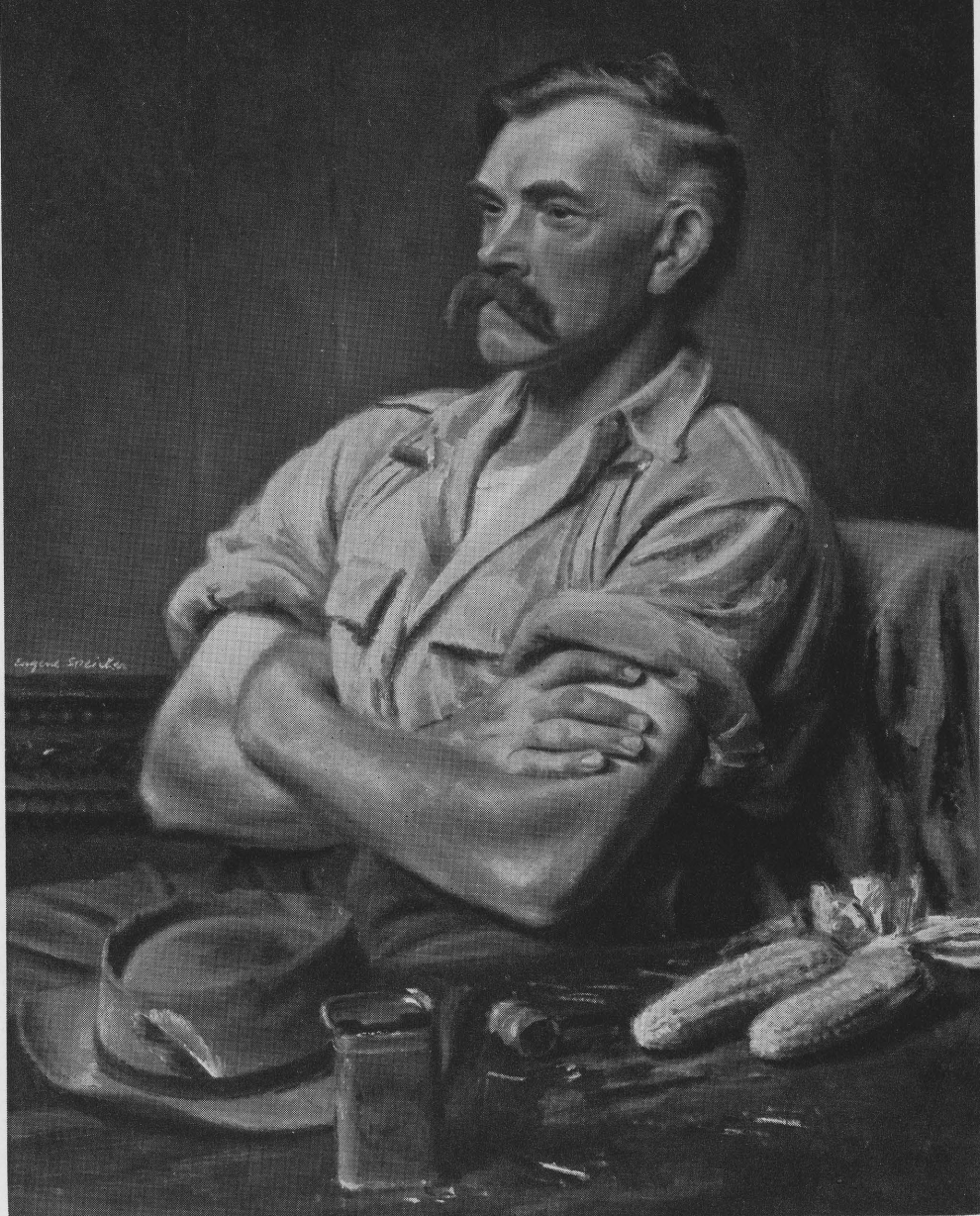
GEORGE GROSZ, 1893-: "Model Arranging Hair," oil. Purchased by Dallas Art Association 1945.

(Right) EUGENE SPÉICHER, 1883-: "The Farmer," oil. Purchased by Dallas Art Association 1949.

(Below right) ANDREW DASBURG, 1887-: "November, N. M.," watercolor. Purchased by Dallas Art Association 1949.

JOHN SKOLLE, 1903-: "Sargasso Sea," oil. Purchased by Dallas Art Association 1948.







NAHUM TSCHACBASOV, 1889-: *"The Clown,"* oil. Gift of Betty McLean Gallery 1951.



ROBERT PHILIPP, 1895-: *"Seated Nude,"* oil. Purchased by Dallas Art Association 1951.

ZOLTAN SEPESHY, 1898-: *"The Whole Town,"* egg tempera. Purchased by Dallas Art Association 1950.



PETER HURD, 1904-:
"Blowing Sands," tempera.
 Gift of Mr. and Mrs. H. Stanley Marcus 1950.



RAINEY BENNETT, 1907-:
"Canal Street," watercolor.
 Purchased by Dallas Art Association 1951.



ISAAC SOYER, 1907-: *"The Art Beauty Shoppe,"* oil Public Works of Art Project, New York, 1935.



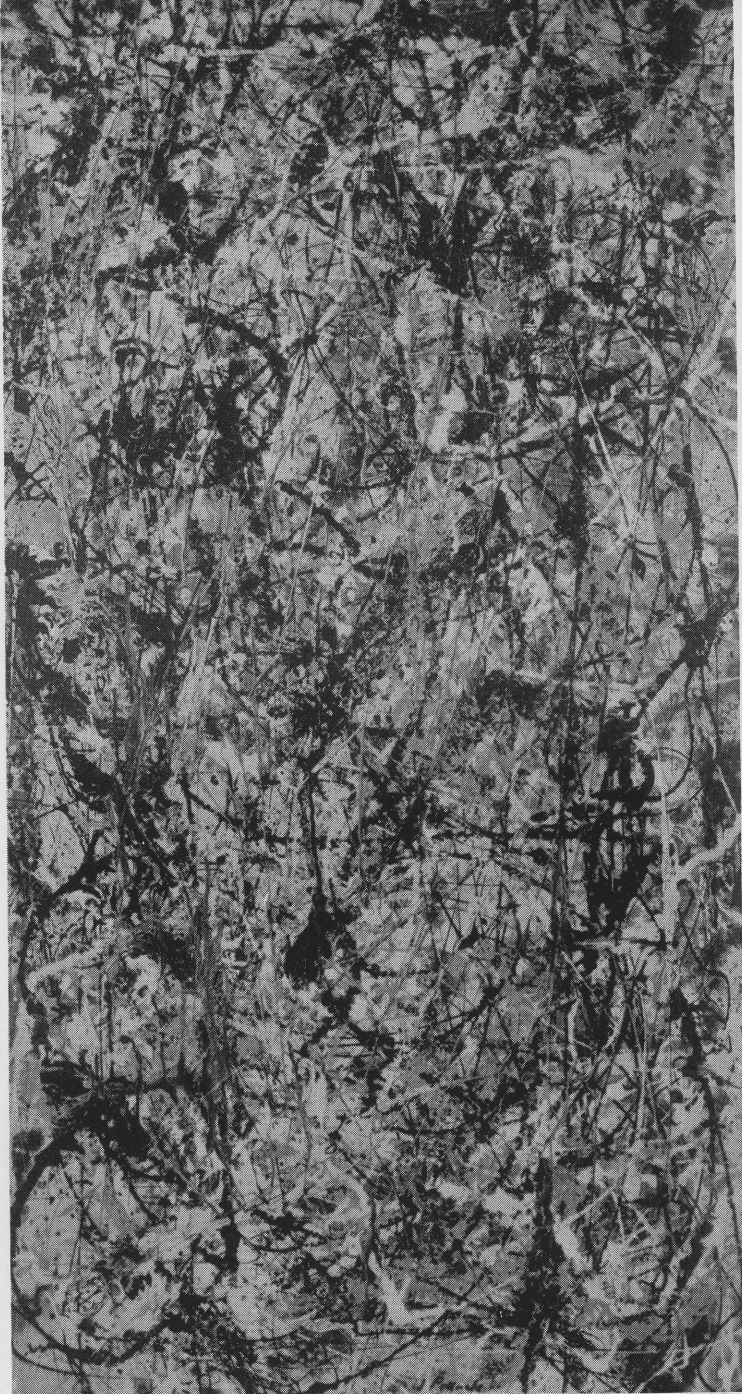


JOSEPH HIRSCH, 1910-: "Nine Men," oil. Gift of Henry W. Ranger Fund 1951.

RICHARD HAINES, 1906-: "Figures in the Rain," oil. Purchased by Dallas Art Association 1951.



JACKSON POLLOCK,
1912-: "Cathedral," duco.
Gift of Mr. and Mrs. Ber-
nard Reis 1950.



REUBEN TAM, 1916-:
"Northern Terrain," oil.
Purchased by Dallas Art
Association in memory of
Mr. Herbert Marcus, Sr.
1951.



American Sculpture

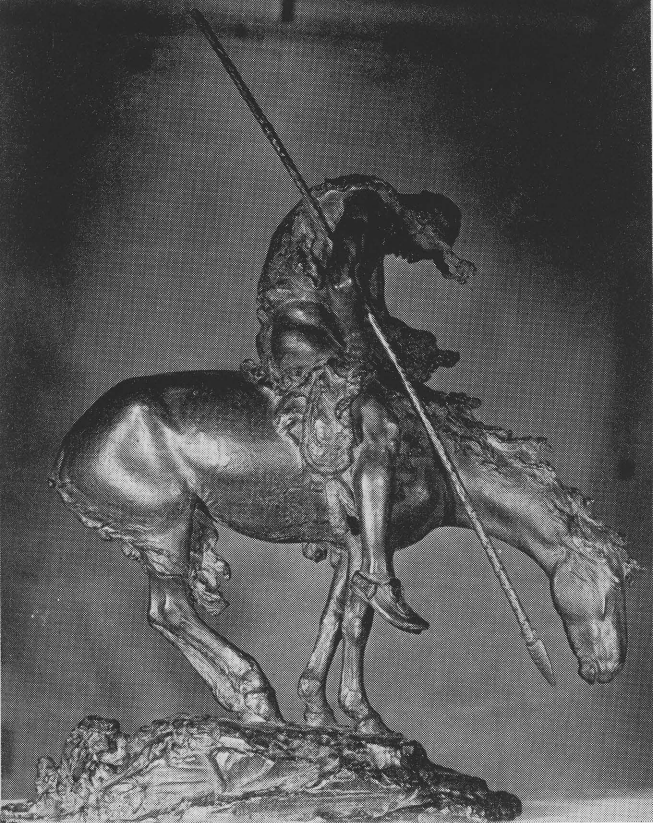
Up until 1926, when two pieces of sculpture were bought, the Museum was really a picture gallery. Since then there has been steady addition of works by Texas and American sculptors of national and international reputation.

The collection contains examples of most of the materials employed by sculptors: carved stone and wood, cast and wrought metals and fired clay.

There is also variety of idea and approach ranging from painstaking realism to a contemporary classicism. Included in the category of contemporary directions is the mobile, a kind of constructed sculpture, in which movement is added to a three-dimensional art by mobility of objects suspended in perfect balance.

WILLIAM ZORACH, 1887-: "Demeter," Maine granite. Purchased by Dallas Art Association 1945.



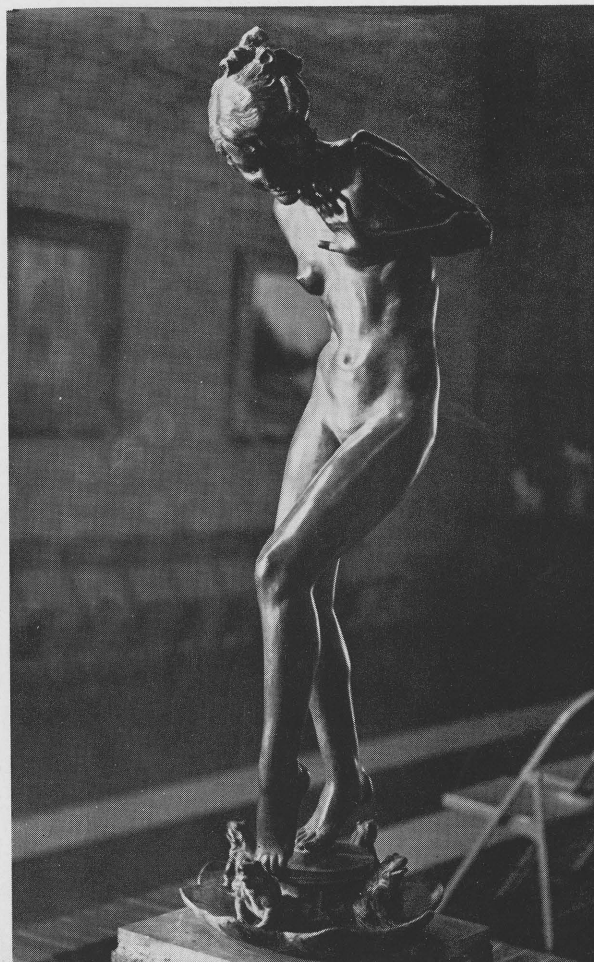


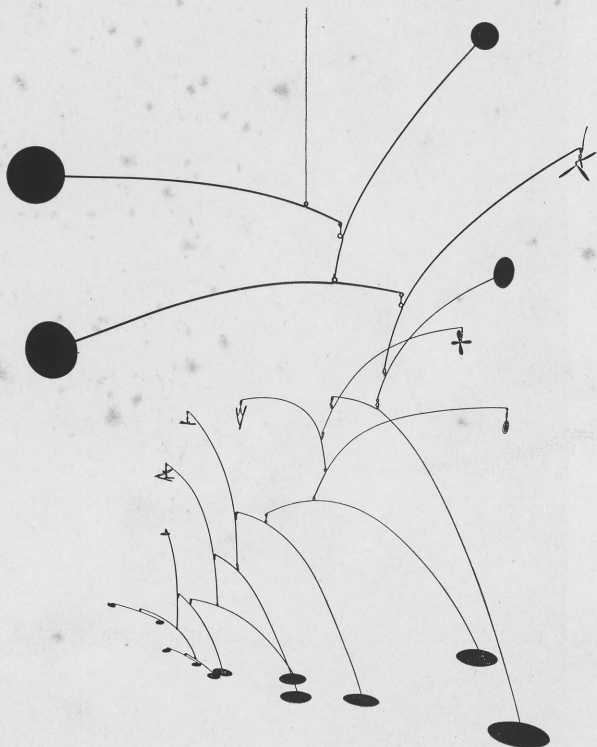
JAMES EARLE FRASER, 1876-: "End of the Trail," bronze cast. Gift of Mrs. Rose Lloyd 1950.



ANNA V. HYATT HUNTINGTON, 1876-: "Echo Lying Down," aluminum. Gift of the sculptor 1937.

HARRIET W. FRISHMUTH, 1880-: "Play-days," bronze. Purchased by Dallas Art Association 1927.





ALEXANDER CALDER, 1898-:
*"Mobile," metal. Gift of Dallas Garden
 Club 1949.*

PATROCINO BARELA: *"Life with the
 Devil," wood. New Mexico Federal Art
 Project 1943.*

MICHAEL G. OWEN, JR., 1915-:
*"Leadbelly," black serpentine. Mr. and
 Mrs. Tom Gooch Purchase Fund, 12th
 Texas Annual 1945.*



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The Museum

The Dallas Museum of Fine Arts was built in 1936 as a part of the Civic Center adjoining Fair Park. The annual average attendance is over 200,000. The Museum is maintained by annual appropriation from the City of Dallas through the Park Department. The operation of the museum is administered for the City by the Dallas Art Association, a civic art group founded in 1902. Museum membership is available to all at moderate cost and provides publications, admission to movies, lectures and other special events. For membership information and general administrative offices, call HARwood 4189. Admission to the museum is free at all times. Public transportation is by Second Avenue streetcar from downtown to the door of the museum.

Hours of Admission

The Museum galleries are open Tuesday through Friday from 11 a.m. to 5 p.m. (also open Wednesday evenings from 6:30 to 9); Saturday from 9 to 5; Sunday from 2 to 6; closed Monday. Offices are open from 9 to 5 daily except Saturday, 9 to 1; closed Sunday and Monday.

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